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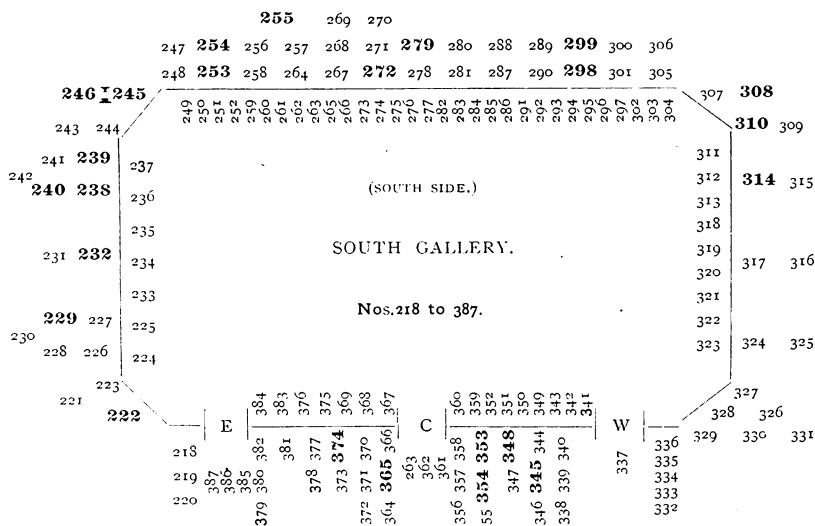
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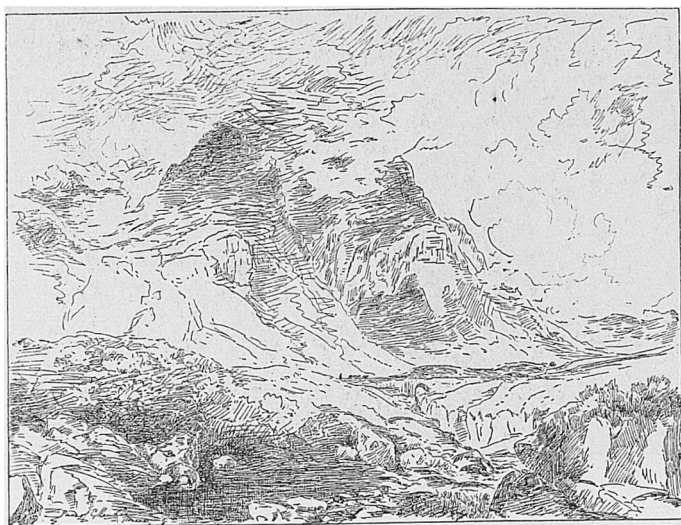
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The South Gallery, as usual, contains the larger pictures in the exhibition, of which, this year, there is a goodly number. The numbering begins at the visitor's left hand as he enters the South Gallery from the East Gallery, and there hangs one of the large pictures at the outset—No. 221, *The Pass of Glencoe, Scotland*, by THOMAS MORAN,



No. 221. *Pass of Glencoe, Scotland.*—T. MORAN, A. N. A. 40 x 60.



* No. 232.

A Summer Morning—GEORGE INNESS, N. A.

47 x 71.

A. N. A. The sky is full of rapidly-moving clouds, which enshroud the tops of the mountains at intervals, and then break away and roll off in great cumulous masses.

Next to Mr. Moran's picture, is No. 222, *Seaweed Gatherers*, Brittany, by M. P. W. DANA, N. A. A bright, interesting picture of excellent quality.

No. 226, J. F. MURPHY's twilight landscape, *The Day is Done*, is exquisite in its sentiment, and

No. 228, BRUCE CRANE'S *Winter Landscape*, is an effective little picture.

No. 227, on the line, is the *Study for a Head of Judith*, by JAMES E. FREEMAN, N. A., who, for the past forty years, has lived in Rome, but is now spending a winter in New York.

Above Mr. Freeman's picture is No. 229, *At Valley Stream*, Long Island, by CHARLES H. MILLER, N. A. A study of one of the few old mills which remain on the south side of the island, and which is destined soon to be swept away by the extension of city "improvements." (Illustration on page 42.)

Next, in the centre of the east wall, is the large picture, No. 232, by GEORGE INNESS, N. A., *A Summer Morning*, representing a wooded piece of pasture-land, in which a number of cows are grazing. Through the trees, in the distance, the light breaks tenderly, while in the foreground the sunshine strikes here and there with strong effect. The atmospheric feeling and realization of distance are expressed most happily.

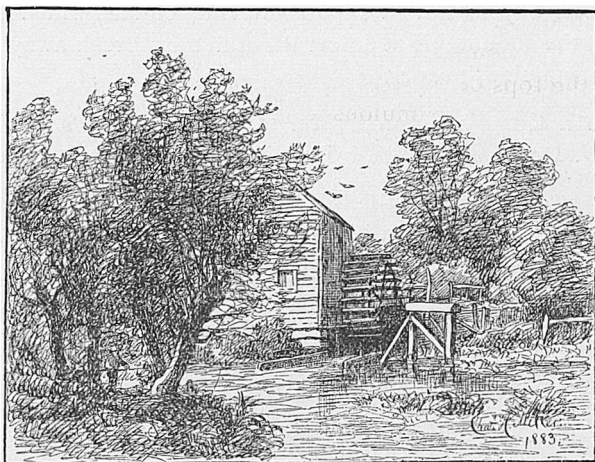
Over this is a large ideal of *Deborah*, No. 231, by SARAH DODSON, which was in last year's *Salon*.

No. 244, on the line beyond the corner, on the south wall, is a *Portrait of Colonel Robert G. Shaw*. A picture painted some years ago by WILLIAM PAGE, N. A., now one of the oldest of the Academicians. Hanging near it, but higher, is

No. 247, another picture by JAMES E. FREEMAN, N. A., depicting *A Group of Luchess Peasants on the Sands of the Serchio*.

Below, No. 248, by LOUIS C. TIFFANY, is an excellent study of *An Old Fort at St. Augustine, Florida*.

From here also one can obtain a fair view of No. 243, J. D. WOODWARD'S *Edge of the Village*, a quiet, gray picture, with an old wind-mill.



No. 229. *At Valley Stream, L. I.*—CHARLES H. MILLER, N. A. (Page 41.) 15 X 21.

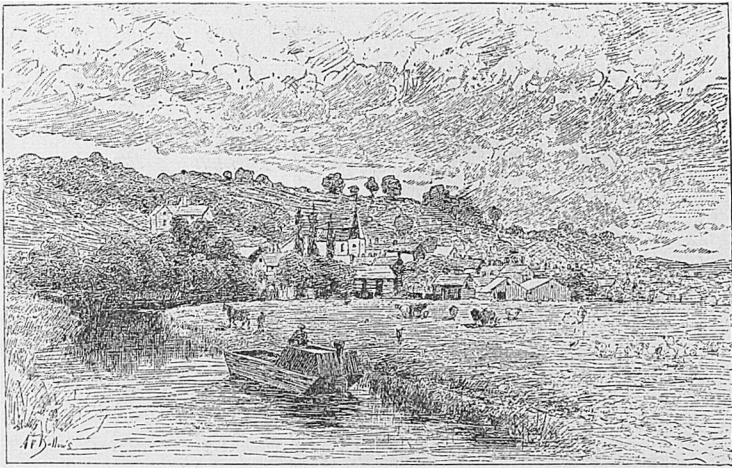
No. 240, *A Temperance Lecture*, by GEORGE H. STORY, A. N. A. The patriarch of the village is unburdening his mind on the subject of temperance to a couple of listeners, upon whom his words do not appear to be making a particularly deep impression, if one may judge from the expression of their faces. The picture is dark in tone and rich in color, and is fairly characteristic of Mr. Story's work.



No. 240.

A Temperance Lecture.

12 X 18.



No. 238.

17 X 27.

No. 238, on the line, next below Mr. Story's picture, is a breezy view of Godalming, Surrey, England, by A. F. BELLOWS, N. A.—Quiet in color and rather low in tone.

No. 241, *Dredging for Scallops, New Bedford, Mass.*, is an effective painting by HARRY CHASE.

Below it, on the line, No. 239, by JAMES D. SMILLIE, N. A., *Cathedral Rocks, Yosemite*, is an exceedingly pleasing picture, of which the illustration conveys a fair idea in everything but color. The tops of the mountains rising above the clouds are in a glow of sunshine, below which a purple haze envelops the middle distance. The foreground is carefully painted in a realistic manner.



No. 239.

20 X 13.

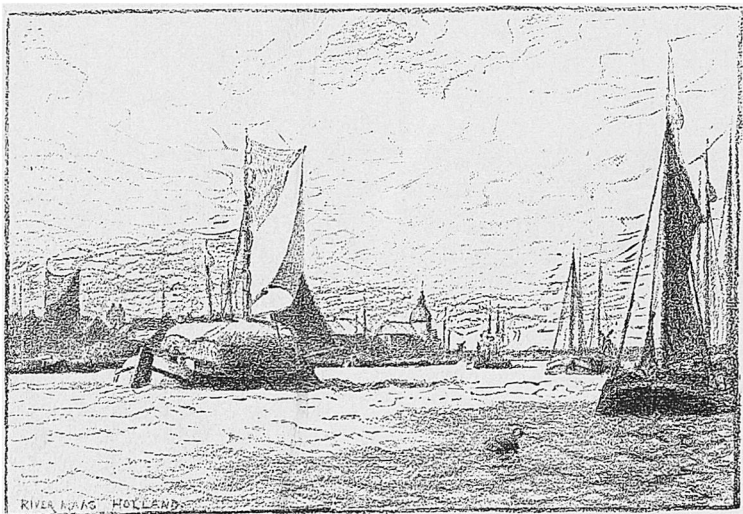


No. 246.

40 x 30.

obtain more powder, and, despite all remonstrances, went out, secured a supply of powder, and ran back safely into the fort with it, amidst a shower of arrows.

No. 246, *Powder for the Besieged*, by PERCIVAL DE LUCE, illustrates a historical sketch in MRS. ELLIOT'S *Women of the Revolution*. In 1777, Fort Henry, on the Ohio River, near Wheeling Creek, was besieged by Indians. After a long engagement there were only twelve men left to defend the fort, and the powder of the garrison was exhausted. Elizabeth Zane, a young girl, volunteered to leave the fort to



No. 254.

30 x 48.

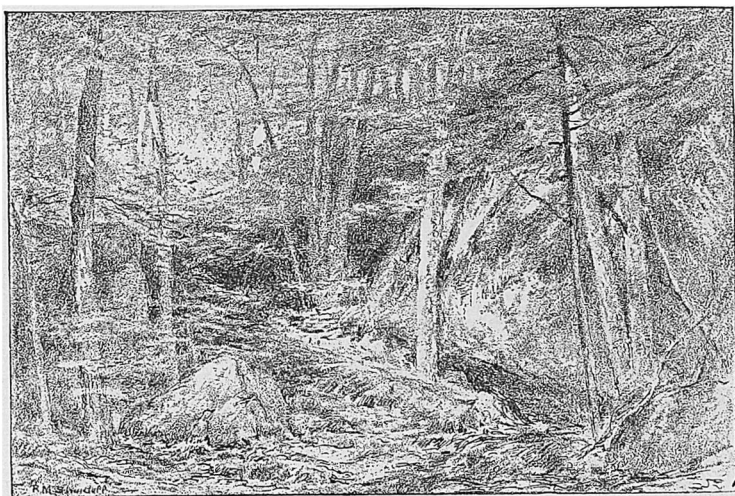
No. 254, *The River Maas, at Dordrecht, Holland*.—D. W. TRYON. A suggestion of the quaint old town, with boats in the river in the foreground, on a fresh, breezy day.



No. 253.

33 x 48.

No. 253, *Cows in a Meadow, near Avon, Connecticut*, well represents A. D. SHATTUCK, N. A., this year. The landscape is of typical New England character, as it appears at mid-day in mid-summer.



No. 245.

24 x 34.

No. 245, *In the Wildwood*.—R. M. SHURTLEFF, A. N. A.—A morning effect in the Keene Valley, the sun shining through the trees ;—a conscientious piece of work.



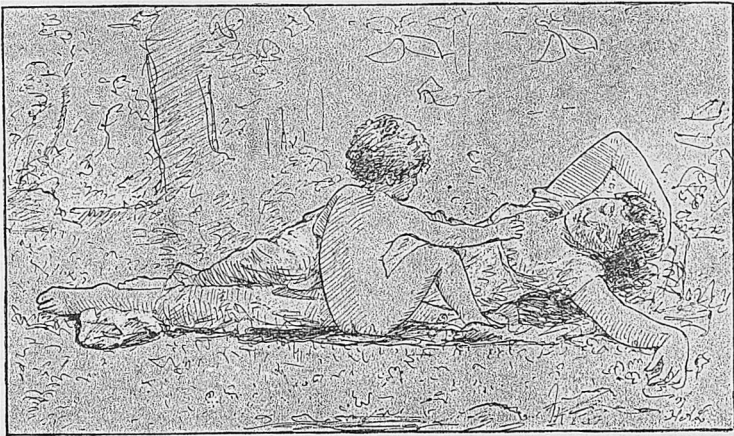
No. 255, *La Marcellerie*, by G. R. DONOHO, an American artist in Paris, is an unusually excellent landscape study, which, last year, was one of the most noteworthy contributions, in its particular line, in the *Salon*. Mr. JAMES D. SMILLIE has translated it—as well as the landscape by Mr. INNESS—into black and white so effectively that a very little exercise of the imagination will supply the color, which in this case, is quiet, and rather cool in feeling.

Below this is another picture by J. G. BROWN, N. A., No. 258, *A Story of the Sea*. An old man holds the model of a vessel in his hand which he is explaining to a bright-looking boy, who is greatly interested.

Below the line is another pleasing picture by A. F. BELLOWS, N. A., entitled *The Hillside* (No. 260).

A Back Lot, Keene Valley, No. 264, by A. H. WYANT, N. A., occupies the next place on the line.

No. 267 is a vigorously-painted portrait by JOHN F. WEIR, N. A., of Professor S. Wells Williams, Professor of the Chinese Language and Literature in Yale College.



No. 272.

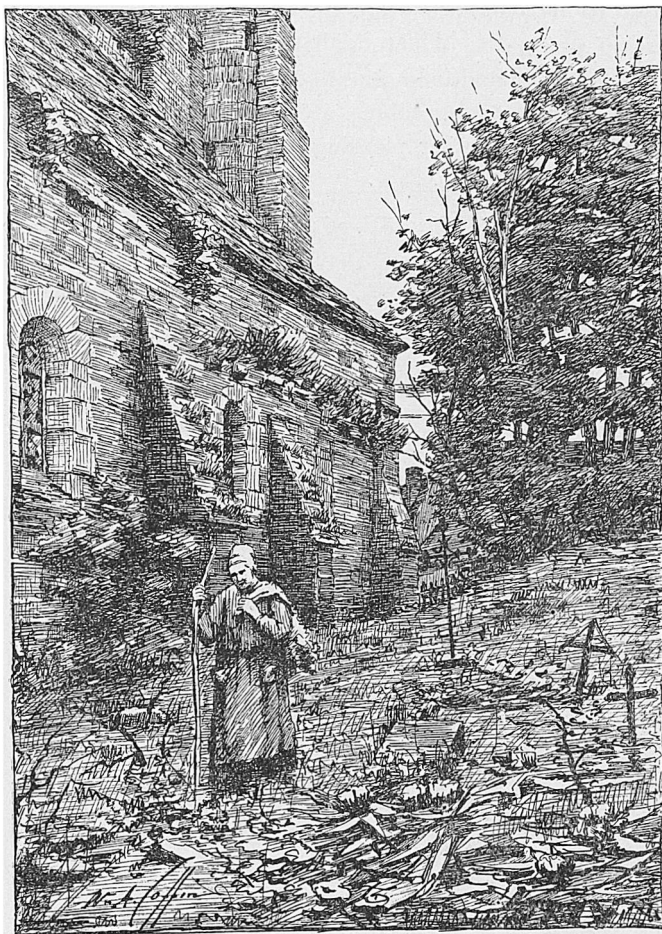
34 x 56.

A charming painting, ideal in sentiment, but realistic in treatment, is No. 272, *The Awakening*, by HENRY A. LOOP, N. A., of which the illustration gives a very faint idea.

A mother, in light attire, as if prepared for a bath, has apparently fallen asleep on the bank of a quiet stream running through the forest.

The pretty child, missing the companionship of its mother, playfully touches her face with a clover-leaf, bringing the suggestion of a smile preceding the "awakening." Both figures are of exquisite grace and refinement, characteristic of Mr. Loop's work.

Over it is No. 274, *The Close of Day*, a large painting by W. A. COFFIN, lately returned from Paris. It shows an old French peasant



No. 274.

The Close of Day.

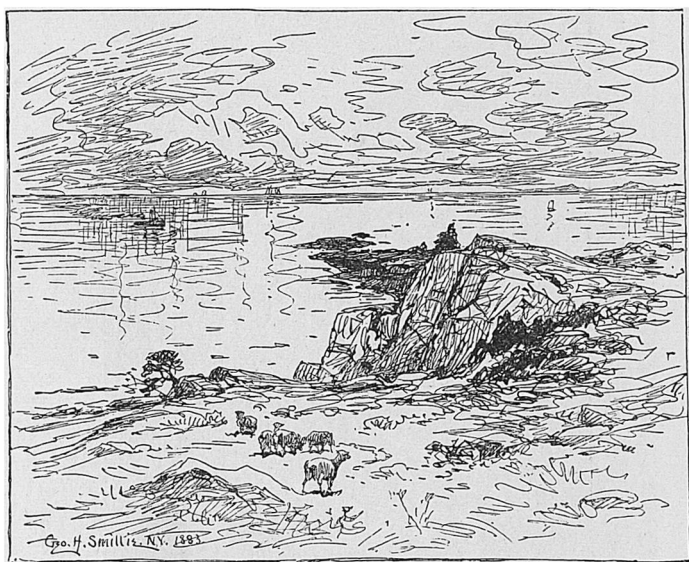
55 x 39.

woman, staff in hand, meditatively walking through a churchyard. The scene is local to Grez, near Fontainebleau, a quaint, pretty place, now considerably resorted to by artists in the summer. Mr. COFFIN's illustration gives a good idea of his picture.

No. 271, *Lack of Gold*, by CLARENCE BOYD, depicts an artist sitting in his studio, with a look half of fierceness, half of despair, in his face. Another "ideal" subject vigorously realized.

DANIEL HUNTINGTON, President of the Academy, is now in Europe, but he is represented in the exhibition by two portraits, one of which, No. 278, a *Portrait of the Late Robert L. Stuart*, occupies the "place of honor"—the central position on the long line of this gallery—this year.

Below Mr. Huntington's portrait is *A Future General*, a small, but interesting picture by EDWIN H. BLASHFIELD, A. N. A., showing a child seated in a handsome library marshalling forces of toy soldiers against each other on the table. (No. 276.)



No. 298.

33 x 44.

No. 298, by GEORGE H. SMILLIE, N. A., is a view on the *Massachusetts Coast*, looking down on a picturesque point of rocks at Marblehead Neck. The rocky coast is excellently rendered, the sky is luminous and full of motion, and the water is exceptionally well painted.

Next to it, on the line, is a strong autumnal landscape, *The Grove*, by R. SWAIN GIFFORD, N. A.

No. 281, *In the Old Orchard*, by JAMES M. HART, N. A., is a large painting containing a number of cattle coming down a path toward a pool at noonday.

No. 287 is a portrait of *Sir Edward Archibald*, by EASTMAN JOHNSON, N. A.

A large painting, by WINSLOW HOMER, N. A., is No. 290, *The Coming off of the Gale*, a picture very strong in effect. It shows a group of fishermen and lifeguardsmen at a life-saving station, watching the tempest, and preparing to launch a boat if it be necessary. A young fisher-woman (the principal figure in the foreground), with her babe on her back, walks along the bluff, bracing herself as she walks against the gale, which blows her garments about her in picturesque folds.



No. 299.

50 X 40.

No. 299, by VIRGILIO TOJETTI, illustrates a scene from *Lalla Rookh*, where the *Veiled Prophet of Khorassan* surprises *Azim* and *Zelica*.

Azim has endeavored to persuade Zelica to fly with him. She refuses, however, to join her blighted life with his ; whereupon, he assures her that she is still pure to him, and by prayer she may be purified in the sight of heaven. Then Zelica :

“ And thou wilt pray for me— * *
 And plead for me with heaven, till I can dare
 To fix my own weak, sinful glances there ;—
 Till the good angels, when they see me cling

Forever near thee, pale and sorrowing,
Shall for thy sake pronounce my soul forgiven,
And bid thee take thy weeping slave to heaven !
O yes, I'll fly with thee"—

Scarce had she said
Those breathless words, when a voice, deep and dread
As that of Monker waking up the dead
From their first sleep—so startling 'twas to both—
Rung through the casement near : ' *Thy oath ! thy oath !* ' "

MOORE'S *Lalla Rookh*.



No. 308.

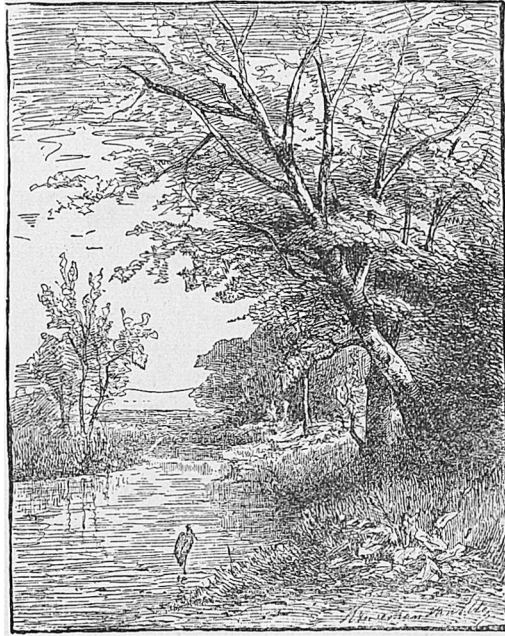
42 x 31.

No. 308, *The Lord's Day*, by CONSTANT MAYER, A. N. A., depicts a devout young Quakeress, sitting in a high-backed, leather-covered arm-chair, with an open Bible in her lap. The figure is life-size, and the simple, gray dress, the quaint white cap and broad collar and cuffs, add attractiveness to the sweet face.

No. 284 is a large canvas, containing a cow and a calf, painted by GEORGE INNESS, JR.

A small picture, by FREDERICK A. BRIDGMAN, N. A., No. 305, on the line, *At the Window, Cairo*, shows a luxurious Egyptian woman, with her veil thrown aside, looking from a window.

No. 307 is a *Landscape with Cattle*, by W. L. SONNTAG, a misty morning effect; and next is



No. 310.

38 x 30.

No. 310, *The Haunt of the Heron*, a pleasant landscape, by KRUSEMAN VAN ELTEN, N. A., which he has very cleverly reproduced in the accompanying sketch. Over this is

No. 309, an ideal of the character of *Helena*, in "All's Well that Ends Well," a luxurious type of woman, with rich, auburn hair, painted by WILLIAM H. LIPPINCOTT.

No. 314 is *A Winter Morning*, by J. R. BREVOORT, N. A. There has been a light snow during the night, which has covered the ground in places, but it has not been heavy enough completely to cover the heather. Daylight is breaking in a very realistic manner.

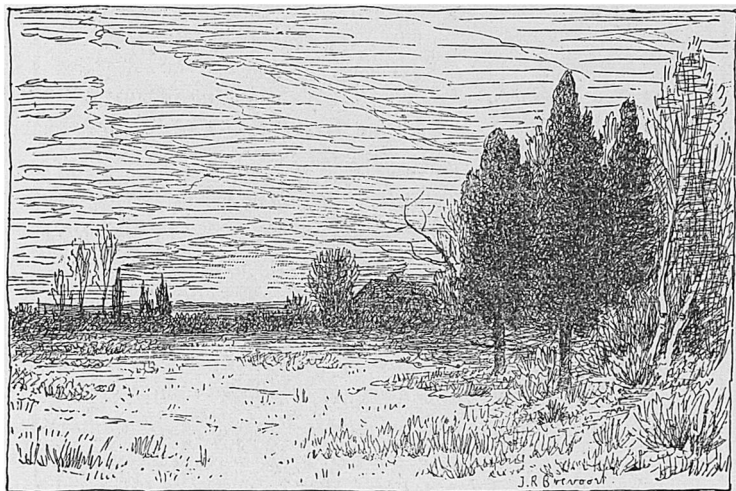
Over MR. BREVOORT'S picture is No. 315, a three-quarter-length *Portrait of Mr. Purke Godwin*, painted by J. W. ALEXANDER, in a free, vigorous, suggestive manner. Over this work the various schools of critics can quarrel to their hearts' content.

A small picture, below the line here, is worthy of consideration: No. 313, *Yellow Roses*, by Miss M. E. VAN ARSDALE, which is excellent in technique.

No. 317, *The Queen's Birthday*, by ARTHUR QUARTLEY, A. N. A., is a large painting, on the line, in the centre of the West wall of the Gallery, giving a view of the North River front of New York City as it appears on May 24th, the anniversary of the Queen's birth. All along the line of European steamship piers the vessels are resplendent with bunting, and for the time the British flag is willingly given supremacy. The tops of the prominent buildings in the lower part of the city are clearly recognizable, and from many of them, including the Government buildings, the British flag floats freely. It is a fresh, breezy day, and the water is in brisk motion. Some boats in the foreground are well realized and add to the interest of the picture.

No. 318, below the line, is a clever little winter effect, *On the City's Edge*, by F. JUENGLING. A small picture, next to it, by M. J. BURNS, bears the title, "*Ahoy!*" and represents a fisherman calling to some one along the shore, and here, also, RUDOLPH F. BUNNER exhibits a quiet interior, with figures of two young women, which is entitled *The Close of Day*.

No. 325, *A Portrait of the Late ex-Gov. Edwin D. Morgan*, by D. HUNTINGTON, P. N. A., will attract attention now, although it is not a recent picture.

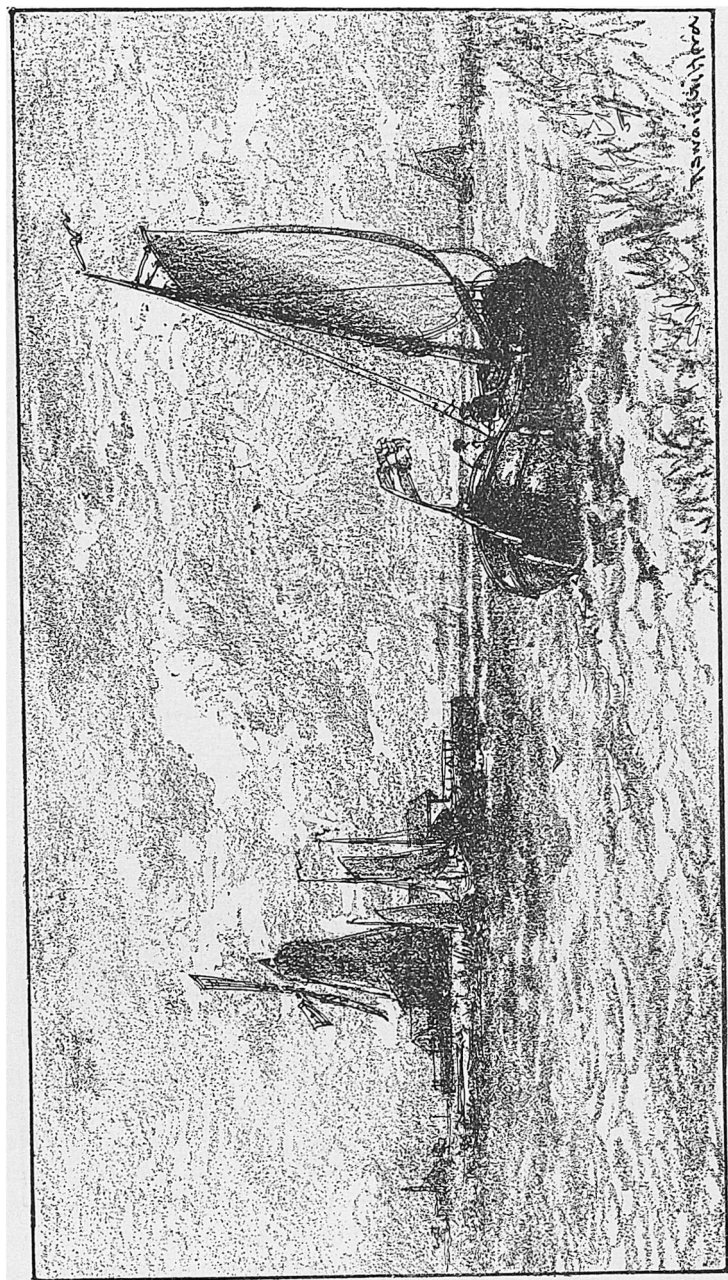


No. 314.

A Winter Morning.

23 x 39.

No. 326 is OLIVER J. LAY's *Portrait of Edwin Booth as Hamlet*, in which the actor is represented seated and pensive.



No. 345.

Near Zaandam, Holland.—R. SWAIN GIFFORD, N. A.

24 X 44

H. W. ROBBINS, N. A., is represented on the line by No. 324, *Early Autumn,—Adirondacks*, a very picturesque subject, well treated.

J. F. MURPHY has another picture on the line, in the corner, No. 321, *Autumna! Notes*, which considerably suggests CORTQ in treatment.

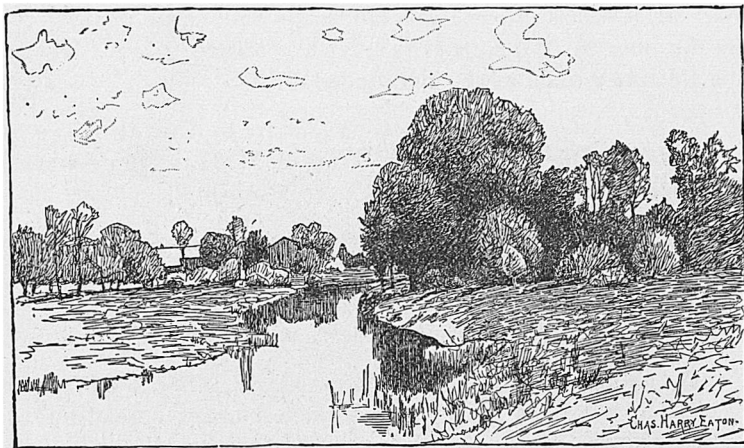


No. 348.

54 x 40.

No. 348, *Portrait of a Child*, by EASTMAN JOHNSON, N. A., is one of the particularly noteworthy pictures in the exhibition, and Mr. Johnson's sketch well reproduces it—in all but the color and the exceptionally fine technique. The dress and stockings are light blue.

No. 345, *Near Zaandam, Holland*, by R. SWAIN GIFFORD, N. A., is a morning effect on the River Zaan, looking toward Amsterdam. There is a brisk breeze which ruffles the surface of the water and fills the sail of the freight-boat in the foreground. The sky is luminous and full of moving clouds.



No. 354

20 X 34

No. 354, *View near Avon, N. Y.*—CHARLES HARRY EATON.—A bit of quiet landscape, in bright sunshine, on a fresh June morning. The light, fleecy clouds are reflected in the water—full of brightness, and pleasing in effect.

No. 353, *An Autumn Memory.*—JERVIS MCENTEE, N. A.—A gray day in late autumn, when almost all of the leaves have fallen, and those which remain on the trees show traces only of the crimson and gold, which are rapidly changing to sombre brown. Very characteristic of Mr. McEntee's best manner.

A charming little picture is No. 350, *Gathering Field Flowers*, by J. J. HAMMER.

Below the line, next the doorway leading into the Corridor, are *The Twilight Hour*, No. 358, by H. W. ROBBINS, N. A., and *Signing the Marriage Certificate*, by F. SCHUCHARDT, Jr. The latter contains a number of figures.

Instead of sacrificing large important pictures by hanging them over the doorways, the Exhibition Committee, this year, has, as a rule, selected large flower pieces for such positions, and thus not only has made room upon the walls, but has placed bits of rich color where it is effective in brightening the Gallery without interfering with any pictures above or below.

HARRY CHASE's *Herring Boats Preparing for Sea*, is one of the first pictures beyond the doorway to the Corridor. The note concerning it faces the illustration on page 58.

Under Mr. Chase's picture is a landscape and cattle picture, No. 366, on the line, by WILLIAM HART, N. A., entitled *The River Path*, which is a characteristic work ; and under this is

No. 368, *Golden Grain*, an interesting picture by EDWARD GAY, A. N. A. Also below the line is one of WILLIAM M. HARNETT's marvelously realistic *Still Life* pictures, sent from Munich.

No. 371, is a *Portrait of the Late Thomas Le Clear*, N. A., by WILLIAM PAGE, N. A., and, like the other picture representing Mr. Page, it is not particularly recent. In past years Mr. LE CLEAR's portraits have been among the best that have hung upon the Academy walls.

No. 370 is another painting by GILBERT GAUL, N. A., *Cold Comfort on the Outpost* : a soldier stretched out on a blanket spread on the snow, his feet to the fire, eating a cracker and trying to look as comfortable as if he were at Delmonico's. Another soldier is bringing wood for the fire. The effect of an extremely cold day in winter is well expressed by the atmospheric conditions of the picture.

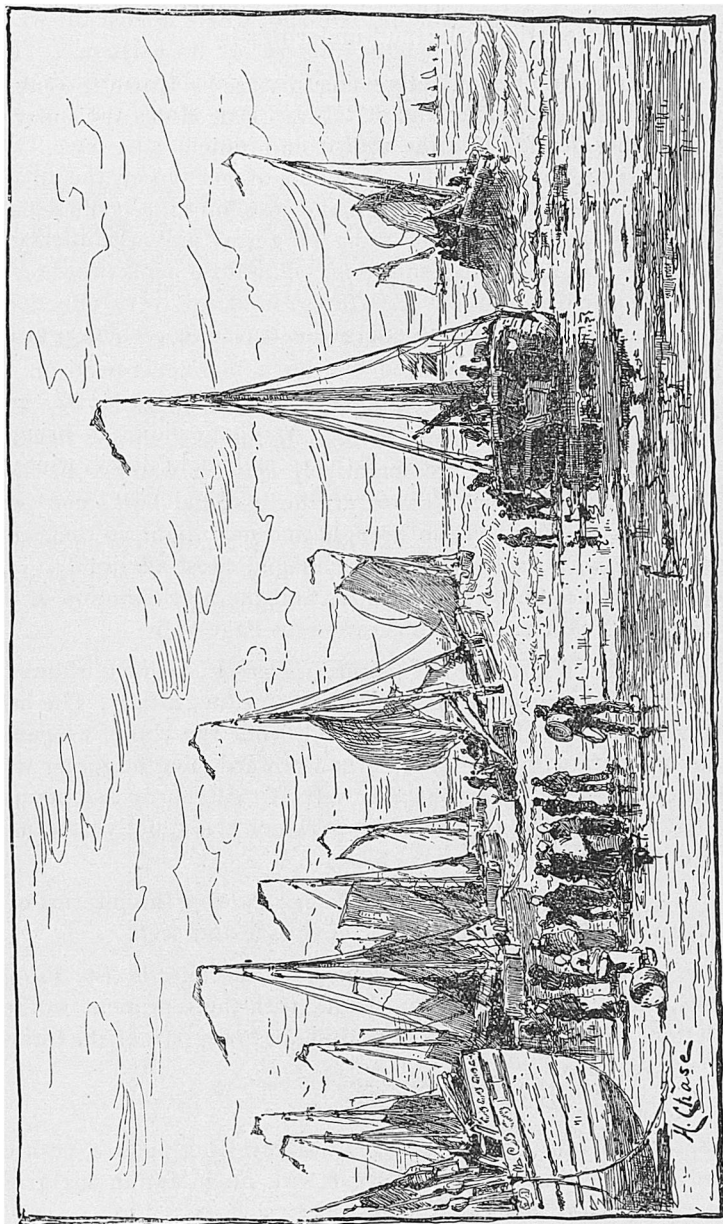
No. 375, below the line, by E. L. HENRY, N. A., depicts an evening of *A Ladies' Reception at the old Union League Club House*, in Madison Square. The building is brilliantly illuminated.



No 353.

An Autumn Memory.

38 x 30



Herring Boats Preparing for Sea.—Scheveningen, Holland.—HARRY CHASE.

No. 365.

26 x 44.

No. 365, *Herring Boats Preparing for Sea*, by HARRY CHASE, is a characteristic scene at Scheveningen, Holland, where almost the whole population depends upon the fishing interest for its existence. The picture shows a whole fleet of boats on the verge of departure—indeed some have already gone and can barely be seen along the horizon. Others are being loaded for the cruise, and others still have their sails set, just ready to push off. Numbers of persons in the quaint Hollandish costume stand in the foreground watching the boats depart. The picture has the effect of a morning on a gray day, with plenty of light in the sky, but no glaring sunshine. The little pools of water in the depressions in the sand, in the foreground, are very effectively painted, and add much to the exceedingly realistic effect which prevails in the picture.

No. 374, by M. F. H. DE HAAS, N. A., is a *Moonlight on the New England Coast*. The moon, which is high in the sky, shines through the restless clouds over the comparatively smooth water with most brilliant effect. On the rocky shore, at the extreme left, some boys have kindled a large fire, and the firelight and moonlight, in their conflicting relations with each other, are managed most admirably. Atmospheric effect, movement in the clouds, and the gentle motion of the water are all well expressed. (Illustration on Page 60.)

No. 373 is W. T. SMEDLEY's picture, *Dorothy*, which shows a Quaker and Quakeress very near the climax of a love affair. The man is standing outside the fence, hat in hand, while the young woman is just inside the gate with her back turned toward him, fidgeting with her bonnet-strings in a nervous way. It is twilight in the picture, which is of a general gray-green tone, in which the quietly costumed figures are harmonious elements. Next,

No. 376, by J. WELLS CHAMPNEY, A. N. A., showing the interior of a country barn, in which children are playing hide-and-seek.

No. 377, next to Mr. De Haas's picture, on the line, is *The Village Blacksmith*, by THOMAS HOVENDEN, N. A., with the sentiment worked in gold letters on a strip of iron inserted in the lower part of the frame:

"He looks the whole world in the face,
For he owes not any man."

No. 381, by E. WOOD PERRY, N. A., is an interesting picture, entitled "*It'll Burn Baby*," showing an old man with an infant in his arms, which is energetically reaching for his pipe.

Next to this is No. 382, *An Old Orchard*, an excellent picture by JAMES D. SMILLIE, N. A.

No. 380 is a realistic study of *Wisteria*, by N. S. JACOBS SMILLIE.

